Our Back Pages

Fifteen Years Ago
Bulletin 18.2 (April 1984). It used to be that the spring issue would contain a "Focus on Festivals" feature, with a number of articles on that topic; this one went one better, including the prototype Canadian Folk Festival Directory. (Hard to realize it's 15 years old!) The festival-oriented articles dealt with Marius Barbeau's Veillées du bon vieux temps, the Regina Folk Festival, the Tobermory Family Festival, the Saskatchewan Organization of Folk Arts, the Miramichi Folk Festival, Shelburne's Canadian Open Old Time Fiddlers' Contest, Morris Ales in Ontario, and the Northwind Folk Festival. Other articles in the issue were Cathy Fink's "Go South Young Person" (advising Canadian performers on how to get work permits for the US), the first of the series of articles on the song "Lukey's Boat" (this one by Tony Stephenson) and Billy Hill's piece on champion yodeller Stew Clayton. Ian Robb contributed "The Singers" column this time. In addition to "Lukey's Boat," songs included were "Paddy's Experiences in America" (a traditional song collected from my uncle, George Boice), Terry Pugh and Paddy Tutton's prairie version of "Hard, Hard Times," Lyn Luft's "Leave 'em Alone," and "Petit Chéticamp" from the Cape Breton village of that name. The reviews were of books Guitar Owner's Manual (Will Martin), Musique et danses (Les Sortilèges), Chansons d'Acadie (Chasson and Boudreau) and En r'montant la tradition (Labelle et Léger), and recordings For the Family (Stan Rogers), Welcome at Your Door (Linda Miller and Nathan Curry) and Pith and Pathos (Don Freed).

Ten Years Ago
Bulletin 23.2 (June 1989). This issue featured two articles, slightly allied: Edith Fowke's "Filksongs as Modern Folksongs" and James Prescott's "Music of the SCA." ("Filksongs" are songs from science fiction fandom, while the "SCA" is the medieval re-creating Society for Creative Anachronism.) A song written by James, "Lady Hartley's Lament," accompanied the latter article (which I discovered posted on the internet the other day!), as did "The Brave and Bonny Host" by Roger Shell. A couple of traditional songs, "Depart pour les îles," from the singing of Allan and Léontine Kelly of New Brunswick, and "I'll be the Good Boy," collected in Newfoundland by Jim Payne, completed the issue.

Five Years Ago
Bulletin 28.2 (June 1994). This issue mostly consisted of the Festival Directory (in those days it was published only once a year), but there was still room for some other material, including "The Jealous Lover" (a traditional song from Edith Fowke's collection), Bill Sarjeant's photo montage of the 1993 Annual General Meeting, an EthnoFolk Letters column, written by GWL this time, and reviews of a Cal Cavendish concert in Calgary, the 1993 Winnipeg Folk Festival, Richard Chapman's book The Complete Guitarist (I still see it in the Barnes & Noble catalogue), and recordings Chansons judéo-espagnoles vols. I-III (Gerineldo), Worth All the Telling (Larry Kaplan), Bluesology (The Whiteley Brothers) and five "Celtic" recordings: The Mystic of Baja (Uisce Beatha), Draggin' the Days (The Mahones), A Month of Sundays (Jimmy George), A Welcome at Your Door (Linda Miller and Nathan Curry) and The Golden Dawn (Loretto Reid and Brian Taheny).

These issues are available from CSTM Back Issues, 224 20th Avenue NW, Calgary, Alta. T2M 1C2. [JL]

News, Views & Stuff

The 2000 AGM of the Canadian Society for Traditional Music (CSTM) will be held in Toronto Nov. 3-5 in conjunction with 14 other music societies. The CSTM has been invited to participate in joint panels with the Society for Ethnomusicology and the American Society for Musical Instruments. Proposals for these joint sessions should be submitted by February 1, 2000. Anyone interested in presenting for CSTM-only panels will have a later deadline. Also, anyone interested in submitting paper proposals for other joint panels should check the websites for the SEM or AMS. These joint panel proposals are due June 1999. In effect, there are 3 different deadlines—one for our specific joint panels with SEM and AMS; one for our own panels; and one for other joint panels.

Call for Papers—Performing Ecstasies: Music, Dance, and Ritual in the Mediterranean (An International and Interdisciplinary Symposium) Los Angeles, October 11-15, 2000. This symposium will explore the various forms of ritualized music and dance in historic and contemporary contexts, both as expressions of traditional cultures and as vehicles of revival movements.

Ecstatic dance, movement, and music, have long formed an integral part of religious and cultural experiences in the Mediterranean. What are their unique features, and which instead are shared among Mediterranean cultures in the Middle East, Northern Africa, Southern Europe? Which of these musical forms are being revived and why? Tarantismo, for instance, a form of dance therapy practiced especially by women suffering from the afflictions of the "spider’s bite" (a phenomenon considered by some scholars to find its ultimate source in the Dionysian cults of Ancient Greece), formed an integral part of Salentine culture (southern Puglia, Italy) until the 1960s. Neo-tarantismo through its music is currently undergoing a large scale revival in the Salento, and many musicians and dancers find in the primal rhy-